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AMERICAN ART NEWS

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LONDON

Art News Office - 17 Old Burlington St.
Bottom, News Agent,
32 Duke St., St. James, S. W.

PARIS

Chaine & Simonson - 19 Rue Caumartin

SPECIAL ANNOUNCEMENT

Summer Issues

The "American Art News" will be published, as usual during the summer, monthly until Saturday, October 12 next, when the weekly issues will be resumed and a new volume will begin.

The remaining monthly summer issues will be published on Saturdays, August 17 and September 14 next.

THE JUNE BURLINGTON

The frontispiece of the June number of the Burlington Magazine is an illustration of a silver dish by Christian van Vianen of Utrecht, the gift of Sir John F. Ramsden, Bart., to the Victoria and Albert Museum. The accompanying text is by W. W. Watts. Two fine English tapestries, also recent gifts to the same museum, are admirably described in the following article by A. F. Kendrick.

Giacomo de Nicola continues his erudite notes on the Museo Nazionale of Florence, enhanced by a series of illustrative plates. A biography of William McTaggart by James L. Caw is the subject of an interesting paper by D. S. McColl. H. Avray Tipping writes agreeably on "English Furniture of the Cabriole Period." Rare examples of XVIII century furniture illustrate the text. "A Dutch Sketch-Book of 1650" is the theme ably treated by Campbell Dodgson, with attractive reproductions of several of these sketches forming the 179 leaves contained within the cover.

The "Monthly Chronicle" opens with Roger Fry's appreciations of the much discussed Barnard statue of Lincoln. The conclusion is evidently in favor of the work and is likely to arouse renewed interest in the vexed question, dealt with at some length elsewhere in this number.

The Burlington Magazine may be obtained from the American agent, James B. Townsend, 15 E. 40 St., N. Y. City.

NEW ART DEALERS ASS'N

We publish in our news columns, elsewhere in this issue, the list of officers and extracts from the by-laws of the newly-formed American Art Dealers Association, now launched on what it is hoped and believed, with due reason, will be a most prosperous life. The new Ass'n should be of the greatest possible benefit to the art trade in America—placing it on a high plane, and through the restrictions of its membership to reputable dealers, and its well thought out provisions preventing, when possible, and adjusting when prevention is seemingly not possible, the fierce and bitter disputes, controversies, and even the damaging lawsuits of past years, it should bring the members of the trade together, so that their rivalries shall not result in injury to themselves and to the trade in general.

The wonder only is that such an association or Chamber of Commerce has not been formed long since. The art trade in America is the only one of importance that did not possess such a body and the birth of such an organization is a matter of congratulation to all honest dealers, who have long suffered from the absence of any restriction, through trade sentiment or action, on the often unworthy actions of a few of their fellows.

The officers have been well chosen and stand for honest dealing and the good of the trade. Mr. Roland Knoedler, the president, is in a way the dean of the trade in the United States, and is universally respected as a man and a gentleman. Mr. Wilson Hungate, as vice-president, represents also high character and those qualities which have made his name highly regarded. Mr. Parish Watson as treasurer is also deservedly respected and popular, and Mr. Robert Macbeth, the "worthy son of a worthy sire," has long stood, like his lamented father, for honest dealing and the furtherance of the cause of American painting and sculpture.

In every way the beginnings of the new association are auspicious and we wish for it the success its founders and members deserve.

THE PROPOSED ART TAX

We give much and deserved space in this issue—as the subject is a most important one to all art lovers in this country, and, indeed, in other lands—to the story of the recent hearing before the Ways and Means Committee of Congress on the proposed tax of 25% on all works sold after the passage of the new revenue bill now being framed.

The brief prepared by Mr. Barnett Hollander, counsel for the newly formed American Art Dealers Association, and by him submitted to the committee after the hearing, as will be seen after its perusal, is so able and comprehensive and so well covers the field, not only in the interests of American art dealers, but of artists and collectors as well, that we can add nothing of weight to its general argument.

It should be read and studied, as should also the report of William A. Coffin, representing American artists, of the hearing which we also publish,

with the greatest interest, by all interested in the cause of art in America.

It remains to be seen whether Congress will pay heed to the earnest and sincere effort made at Washington to bring light to its committee members, and whether it will, through the abandonment, or modification at least, of the proposed excessive and disastrous tax, further the cause of art education in these United States, or strangle its progress.

HALT! SHAME!

"In a spirited manner, but with due fairness, Mrs. Schuyler N. Warren replies to the churlish utterances of Mrs. Joseph Pennell, recently published in the North American Review. It will be remembered that Mrs. Pennell's husband, Joseph Pennell, the artist, was recently publicly rebuked by the Phila. Art Club, as well as by the University of Penna. for his obnoxious attitude in connection with the war."—N. Y. Chronicle (July issue).

"In the 'North American Review' for June, Elizabeth Robins Pennell has given to the world a well-named article from her able pen, 'A Stranger in My Native Land.' I shall not attempt to criticize it from a literary point of view, for Mrs. Pennell's talent is past this fate, but from the point of view of an American I call out—Halt! and Shame!

"One passes over the abuse of her town, which she calls 'My own filthy down-at-the-heels town of Philadelphia,' but when she attacks everything American, 'our rudeness, our want of kindness, our great desire to wash our dirty linen in public, our love of pleasure,' at these sad times one wonders what has blinded Mrs. Pennell's vision. Is that all she can discover in America at the present moment? It would be well if Mrs. Pennell returned to England and found out from English men and women what they think of America and the spirit of America, and then if she would cross the channel and find out from the French what they think of our President and us she might perhaps find something else to write about. Mrs. Pennell refers to the day which she calls 'inevitable,' when we Americans, like the Indians, shall have our reservations. I think the day is coming when there will be reservations in America for people without a country.

Alice Warren.

Book Auction Firm's History

"The Messrs. Sotheby (Sotheby, Wilkinson and Hodge of London) have issued for circulation among their friends," says the "London Saturday Review," "a charming little record of the famous firm's history, illustrated with delightful reproductions. Most old businesses have their romance, for the whirligig Time brings about romances as well as revenges. But no business in the past was more romantic than that of the book-sellers—those traffickers in souls—who were once both traders, auctioneers and publishers.

"The first recognized auctioneer of books appears to have been Samuel Baker, the founder in 1744 of the dynasty here celebrated, and the first Sotheby was his nephew. Earlier George Leigh had joined, and then came Sothebys galore, named after Leigh and Zallers, till finally Wilkinson and Hodge were added, and now we have Mr. Barlow, M.P., Mr. Hobson, F.S.A., and Captain Warre, M.C. The genial old founder, with his convivial XVIII century countenance, looks down from his historic frame with content on his prospering successors. The ancient Holywell Street—that Book-sellers' Row haunted by Charles Lamb—has vanished, and now Sotheby's is no longer in the neighboring Wellington Street, but, following the fashion, has been transferred to that Bond Street where in the remote past one of their firm once brought down his hammer. The original home of the firm was in York Street, Covent Garden.

"It is pointed out that the high prices up to the early XIX century were paid for fine impressions of the classics, whereas now enormous sums are realized by all that is personal.

"Gradually Sotheby's became a mart of antiquities, coins and pictures, as well as of books, bookcases and manuscripts. Two of the illustrations will bring home the rarity of the treasures that have passed through these rooms. The one is Valentine Green's magnificent mezzotints of Sir Joshua's Duchess of Rutland—one of the young Sheridan's earliest flames. The price of it in 1913 was £1,350. The other is the superb Franz Hals, which was exchanged in the same year for £9,000, the highest sum ever paid to this firm for any single lot. It was catalogued—following the empty usage—as 'Portrait of a Gentleman.' It is clearly the likeness of a delightful bounder.

Card from Sig. Guglielmetti

Editor AMERICAN ART NEWS.

Dear Sir:

I beg to inform you that owing to Prof. Volpi's departure, the lease and the contents of his studio at 511 Fifth Ave. have been transferred to me. All communications, therefore, should in the future be addressed to C. A. Guglielmetti.

Very truly yours,
N. Y., July 6, 1918. C. A. Guglielmetti.

OBITUARY

Edward M. McKey

Lieut. Edward Michael McKey, a painter and with the American Red Cross, was recently killed by the explosion of a shell on the Piave battleline while in command of a rolling canteen.

He went to Italy last December and was the first canteen commander sent into the field by the American Red Cross in Italy. Previously he had rendered distinguished service with the Ambulance Field Service in France, where he won the French War Cross.

Mr. McKey had a studio at 11 E. 74 St.

John A. Mitchell

John Ames Mitchell, editor of "Life," illustrator and author, died suddenly June 29 last, in Ridgefield, Conn., aged 74. He was born in N. Y., in 1845, was educated as an architect at Harvard, but gave up the profession after six years, to study painting in Europe. Returning in 1881, he painted figure scenes and made etchings for two years and then became editor of "Life," and in all the 35 years he was in charge, personally supervised every article and squib appearing in that magazine. He also found time to devote himself to novel writing, and his books had wide public favor.

Everit A. Herter

Sergeant Everit A. Herter of the camouflage section of the Engineer Corps, recently killed in action on the French front, is believed to have been the first member of this service to give his life in France. Sergeant Herter was a son of Albert Herter and was the first man to be accepted for the camouflage section. One of his company commanders was Lieut. Homer Saint-Gaudens; and Barry Faulkner, the sculptor, Aymar Ebury, the architect, and Sherry Fry, the painter, were in his company.

Sergeant Herter was a decorative artist of note, was a graduate of Harvard and two years ago married Miss Caroline Keck of this city, who, with two infant sons, survive him.

Austin S. Garver

Rev. Dr. Austin S. Garver, president of the Worcester, Mass., art museum, died suddenly in Worcester, June 20 last.

A patron and appreciator of art, he was a great influence in the life of the Worcester art museum, where he was a frequent visitor. He was born in Scotland, Pa., 1847, received his early education in the public schools of that town, and was graduated from the Scotland high school, after which he entered the University of Pa.

ART BOOK REVIEW

Messrs. Frank W. Bayley and Charles E. Goodspeed have completed a labor of love that has occupied much of their time for 12 years—the joint editorship of a new edition of Dunlap's book on American painting, issued in two volumes in 1834. The new edition has just come from the press in three volumes. One-half of the edition, limited to 1,000 copies, was subscribed before the work went to press. Exceptional care was taken with the illustrations to use unhackneyed but first rate examples. The 140 illustrations include 60 portraits of artists. The thoroughness of the editors' work may be guessed from the fact that they have listed 550 painters who were not mentioned by Dunlap, but who worked in the period covered by his researches. An exhaustive bibliography of 600 references to books on the Colonial painters was prepared for the new edition by Frank H. Chase, custodian of Bates Hall in the Boston Public Library. A thorough index, provided by a professional indexer, also adds to the reference value of the work.

FACSIMILE DRAWINGS BY AMERICAN ARTISTS; \$5 net.

Attractively placed in a soft-toned gray cardboard cover, with a most artistic drawing of a Cupid by H. Siddons Mowbray on the front, 47 facsimiles of drawings by the same number of well known American artists are issued by the executive committee, of which Douglas Volk is chairman and C. C. Cooper, sec'y and treas., of the American Artists' War Emergency Fund from the National Arts Club.

This unique collection of drawings was contributed to the "American Artists' War Emergency Fund" by 47 American artists to be disposed of for the benefit of this fund. The Fund is one of the numerous war activities due to the initiative of the National Arts Club of N. Y., its object being to aid American Artist Soldiers or families.

Every drawing was made especially for the purpose stated, within a given period, all contributors using the same medium which permits of an absolute facsimile reproduction by an auto-lithographic process, often rendering it difficult to distinguish the reproduction from the original. These auto-lithographs are rare and valuable examples of artists' work and subscriptions for the collection are not solicited on a philanthropic basis.